



Extremely Smart and Strikingly Original are the New Modes

When the fairies restored their presents to the princess, afterwards famed for her 100 years' nap, they made her good and lovely, rich and wise, but in modern times a "sleeping beauty" would wish to have conferred upon her the gift of "dress instinct," for the American women crave that as a most precious boon. Nowadays we must credit her with possessing it, for the standard of good taste and the understanding of what to wear places the American woman in a class by herself. There is nothing frivolous about studying the clothes problem. Those who give it the more thought and then apparently forget it, are the ones most practical and best dressed.

Autumn is the season when the greatest fashion changes occur. The practical sartorial ideas originated without the assistance of foreign designers, has given us a world-wide fashion reputation.

Inspirations for fall garments have been taken from many periods and countries. Russia, the ancient costumes of Poland, the Moven age, Louis Fifteenth period, are among those that contribute their quota.

Broadcloths, velours de laine, velours, gabardines, gabardines, jersey and pile fabrics are the materials generally sought for. Features of the suits are the longer coats and skirts. It may be safely affirmed that the skirt within a few inches of the instep is no longer rated dowdy as it was a few weeks previous.

The question raised as to the width of the skirts to be worn with the three-quarter length coat is answered by saying that heavy materials do not exceed from three to three and a half yards, the wider skirts of lighter weight material, know no limit to the yardage.

The waist line is slightly above the normal in some of the tailors and separate coats. Collars are high and hug the throat closely. The military collar, high fur collar, or collar turned back with wide reverses to show the vest, are prominent.

Sleeves are snugly fitted at the top, set in at the regular or extreme shoulder line, though certain types show unexpected fullness at the top.

Fur, braid and embroidery are used lavishly for trimming. All skirts have some fullness at the top with a tendency to push the fullness to the back. Modified circular, pleated effects and many gored models are used. Skirts distended by stiffening at the top of the back or below hip and knee continue to be worn.

There is a pronounced vogue for the long tunic and various pannier ideas. One cannot refrain from mentioning pockets of every description.

A two-piece suit of elephant gray broadcloth trimmed with smoked fur has a three-quarter length jacket semi-fitted back and front. Fur bands are run under short tabs of the cloth outlining each side of the front. The collar is of fur. Deep pockets on the coat are fur trimmed. The long sleeves are set in at the normal arm hole with tab trimming. The cloth belt is trimmed through the center with a fur band and cut in one with the front. A belt made of fur is run through cloth slashes on the full skirt.

A blackberry colored broadcloth trimmed with seal is made in simple conservative lines. The medium length jacket is collared with fur. The jacket has the back fitted and seamed. The side portions are gathered at the line of the waist and extend over the skirt of the jacket. The skirt has a plain front panel and gathered side. Below a band fine shirring, there is a pocket at each side of the front panel.

Separate coats are made in both straight and flare effects. With the exception of sport coats and "sport" these days is an elastic term, coats are 45 to 48 inches long.

Belts are used on motor and street coats. Collars of every variety from the high standing collar to the cape and sailor collar are different—very different—this fall both on the coats and suits.

Modifications of bimona styles and bell sleeves or those with a fullness caught at the cuffs, are seen on the utility coats. There is a call for coats of mixtures, tweeds, velours, checks and plaids, wool broadcloth and pile fabrics. Fur trimmings again have a liberal use.

A coat of English cloth cut on exactly the same lines as a man's coat, spells service for more than one season.

Of the Second Empire a coat of mahogany velour delaine with gray satin lining and krummer trimming, has raglan sleeves and fastens at the neck and hips. Silk cords ornament the sides. Seven rows of stitching finish the bottom, the lining of gray satin matches the stitching.

A coat of blue Bolivia cloth has a Chasuble back. The straight panel back collarettes and stoles are like a precious blue and silver embroidery. The high collar, adjustable so it can be worn either open or closed, is of gray lined with blue. When open it takes the shape of a fan-shaped Medici collar. At the slightly low waist line the coat belies itself across the front.

An evening mantle developed in scarlet velvet has a large medallion in front embroidered in black and gold. The high collar has black fox on one side and satin on the other, just as the cuffs are partly of fur held by straps of the material. A deep cape of the material is banded with the fur.

Of violet panne velvet a wrap gloriously trimmed with touches of metal and chinchilla fur, has a deep pointed collar finished with a tassel at the back. The front section of the coat forms a muff with fur bands.

Separate waists answer so many obligations that we are as ever loath to forsake them. The sober colors of fashion's rainbow are used with suits, especially steel gray, navy and deep red. Blouses of chiffon, Georgette, taffeta, faille, net and taffeta and satin often portray colors such as chartreuse, Copenhagen, cyclamen and gold. White, gray, maize or blush with or without black or white lace, have long sleeves and open collars, or as fancy wishes high collars.

The bit of color on sheer white blouses mark them 1916 models. Waists are often worn outside the skirt. A middie blouse of crepe de chine has the fullness belted in with a sash. Then there is a close-fitting striped taffeta blouse which reaches to the knee and buttons down the front.

A silk jersey waist has a flower embroidered on the left side with another flower embroidered on the opposite sleeve. White Georgette lace and filet lace combine to make an effective blouse. The waist has a shell collar of the crepe inserted with a wide band of the filet, and edged with a knife pleating of the crepe and it is brought around and fastened with a knot of turquoise velvet ribbon. The sleeves are of crepe with inserts of filet gathered very full of the elbow and from that are huge puffs of crepe to the wrists finished with a narrow band of the turquoise ribbon.

Serge and black satin comprise the most obliging one-piece frocks. Old-time cashmere is again used. Navy blue with black, black with pink, natter blue with mauve, or royal blue with black are good combinations. One-piece dresses of taffetas, jersey, velvet, satin, charmeuse, ribbed effects, brocades and pile fabrics—element are vital factors in the trend of fall fashions.

A marine blue charmeuse and black Chantilly lace combine happily in a distinctive gown. The corsage has an unique stiff, wide charmeuse collar topped with a wide ruffled black net collar. The long sleeves of black net with pointed lace cuffs have three-quarter length over sleeves. There is a pleated charmeuse skirt with the sides draped and the underskirt distended from the hips across the back. Pleated black Chantilly lace shadows the front skirt panel.

The Russian dress lends itself well to the style of the moment. A frock of bottle green plush has embroidered designs worked out with multi-colored beads. The pockets are lined with satin to match the material. The belt stops in the front of the pockets, leaving the sides free. A stitched satin collar reaches nearly to the ears. The skirt is banded with chinchilla and the same fur is repeated on the waist.

A one-piece dress of elephant gray zibeline has cartridge pleats appearing in waist and skirt. The front of the bodice is slightly gathered to a yoke and opens over a deep cream lace vest. The neck collar fastens in front with

a short pad of cloth finishing with a ribbon cravat with beaded ends. The fullness at the sides of the skirt is confined with a cravat of the material. The bottom of each side of the skirt is banded with beaver.

A sumptuous evening gown of black and white taffeta, striped with silver, has the sleeveless bodice in surplice effect, trimmed with embroidered silver net. The skirt is draped in side panier effects and in back into a bustle. These draperies are finished with bands of silver net, dropping over a rose chiffon petticoat, covered with pale pink net with horizontal silver threads. Silver braid and cloth of silver roses trimmed both the skirt and bodice. French blue velvet girdles the waist.

Justified by its sheer beauty an evening costume of net and maline lace has an overbodice and draped skirt of emerald satin. Frills of net attached to bands of green chiffon form the sleeves. The lower front panel of the skirt is of deep lace flouncing, while narrow flouncings of the same mounted on net reach to the waist.

Classic in line is a gorgeous panne costume velvet in cyclamen pink with velvet train, tulle scarf and sable bands, the princess line and slender hips featured by Callot are worthy of mention. The velvet skirt draped in front falls in irregular length. The train hung from the raised waistline falls in deep points. A tulle scarf matching the velvet has fur which adds to its elegance and hangs from the shoulders in cascades.

Clever Originations In Furdom

For the fall and winter season one can hardly say there are style changes or lapel, but this season the bottom in the men's fashions. It would be more accurate to say there are style developments, for really the departures are but a continuation of the trend indicated in the spring and summer styles. The outstanding thing so far as style features in suits and overcoats are concerned is a decided narrowing of the lapels. The very wide and semi-wide lapel has been done to death and this spring saw the receding toward less width. This fall we go even further in the reduction of this dimension and the very narrow and fairly short lapel is a predominant note of fashion variation. Of course some of the suits shown have only two buttons which would ordinarily call for a long-

tance is the tendency toward slanting pockets. This is very marked in the models launched by those designers whose productions always influence the styles. This is seen in both pockets with flaps and the patch pocket varieties. The slant in the pocket for this season, therefore, must be taken as a touch of smartness. Many coats show vents on the sleeves and this tendency promises to displace cuffs. Very few cuffs are shown, button decoration, however is a popular embellishment of the fall suits, two and three button schemes mostly employed. The pinch back coat will be easily the most popular for fall and winter. Vests will be mostly without lapels. There has been a growing impression that vests with lapels have had their run—a better run really than they deserved, as vest lapels were not graceful, not practical, and becoming easily awry and out of press they militate against careful grooming.

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